1: Hart & Pilling E-5 (1928-1954) 1960
OI20 Tiwi OI20

pennant, and the Wanderers, which draws from the permanent native population in Darwin and includes such Tiwi as Bobby Wilson. It is normal for one of these Tiwi players to be considered among the top three in Darwin football circles.

For a while, Edmund, a Tiwi from Bathurst Island Mission, was one of the players on the newly organized St. Mary's basketball team; other Tiwi have played on the Bagot Compound basketball team. Billy Larrakeyah, a Darwin Tiwi, was thought to have Olympic potentialities as a javelin thrower, but strained his arm in the try-outs.[6] Most recently, a group of young Catholic Tiwi has been organized into a water polo team called the Seals. National magazines suggest that they may be the best water polo team in the country, but so far they have not gone south to play any non-Darwin group.

Tiwi carving and painting have had recent popularity in Australian art circles. Traditional Tiwi graveposts are finely carved in geometric designs and painted with precise and complex networks of cross-hatching and other simple, but effective, motifs. The first modern innovation in Tiwi art occurred about 1945 when a native known as Katu (or Short Katu) made his first attempt to carve a human figure atop a mourning post. When Pilling later asked Katu why he had carved this post, he said, "Me see 'm along Darwin. Me savvy." That is, Katu transferred the concept of Western realistic statuary in the round into the Tiwi art form. He carved a second realistic post for presentation to Queen Elizabeth II in 1954. More recently, Tiwi carvers at Snake Bay have taken to realistic carving. Two figurines, both carved by Tiwi at Snake Bay, were given to the Perth Museum in 1958. Sixteen mourning posts from Snake Bay were purchased by the National Art Gallery in Sydney the same year. An art display of Tiwi carving has been held in the United States in Philadelphia.

Tiwi have received recognition in the Northern Territory for other art forms. One of the thirty-year-old female Tiwi at Bathurst Island Mission usually takes first prize for embroidery at the annual Territorial fair. There has also been interest shown by outsiders in the double-barbed ceremonial spears. Male Tiwi skill in dancing has attracted wide attention in Australia. When natives from all over the Territory were sent to dance before Queen Elizabeth in Queensland during her 1954 tour, three Tiwi were among the delegation. The Tiwi contingent, directed by the innovator Short Katu, made every news story covering this part of the Royal Visit. In Darwin, when Bagot Compound needs to raise money for native participation in sports, the Tiwi, usually led by Katu, present a public dance. As a result, Katu's clan under his direction has invented many new dances for white Australian audiences.

Perhaps we may look forward to the day when American television audiences can enjoy such a Tiwi dance, one of Australia's best native products. Yet only sixty years ago, and therefore in the lifetime of many people still living, very few Tiwi had even seen a white man, and white men who set foot on Tiwi soil, like Cooper in his first attempt in 1897, were ferociously chased out.

[6] He was killed in a brawl in Darwin in the spring of 1959.

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[Materials on representational art will be found in category 116, pp. 20, 23, 27, 30-32T, 33-35, 38-44A, 45-59, 63, 108-121, 125-127, 128A-144B, 145-146, 148-154B, 157-169.

Since much art relates to creation myths, totemic deities and sacred places, meteorological phenomena etc. for full explanation of these paintings categories 773, 776, 778, 821 and other 82 categories should be consulted.]

2: Mountford E-5 (1954) 1958
OI20 Tiwi OI20

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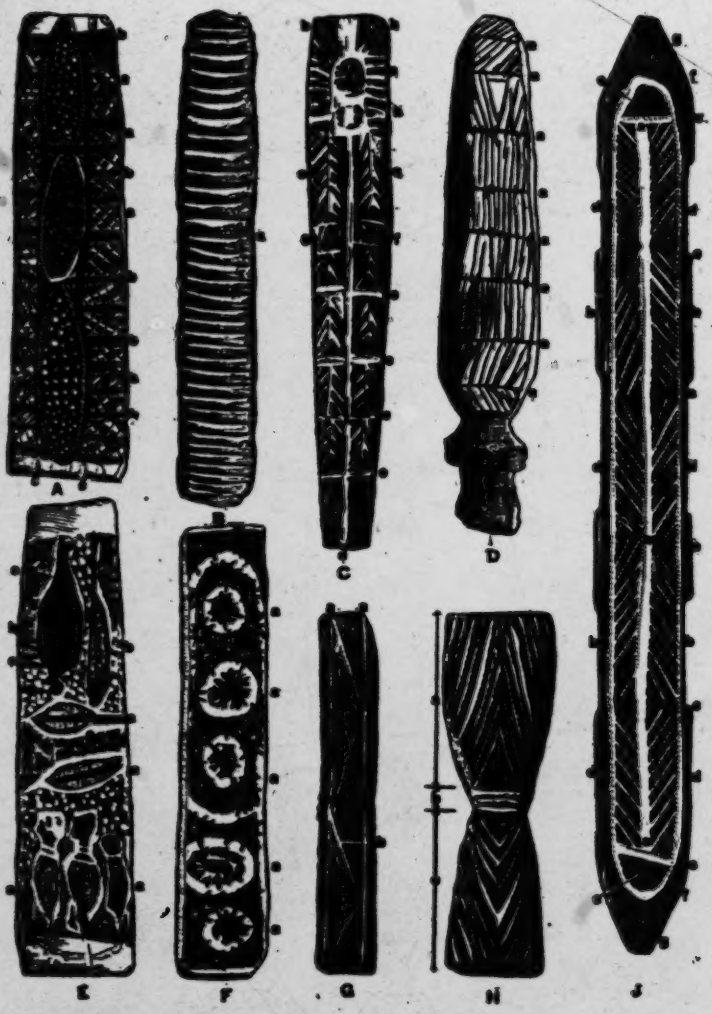

FIG. 6. *The Message Sticks*

A, B, Imilu; B, Ceremonial; C, Wurinpi; D, Secular; F, Kudjatumpi; G, H, Invitation to Secular Ceremony; J, Murumpi.

2: Mountford E-5 (1954) 1958
OI20 Tiwi OI20

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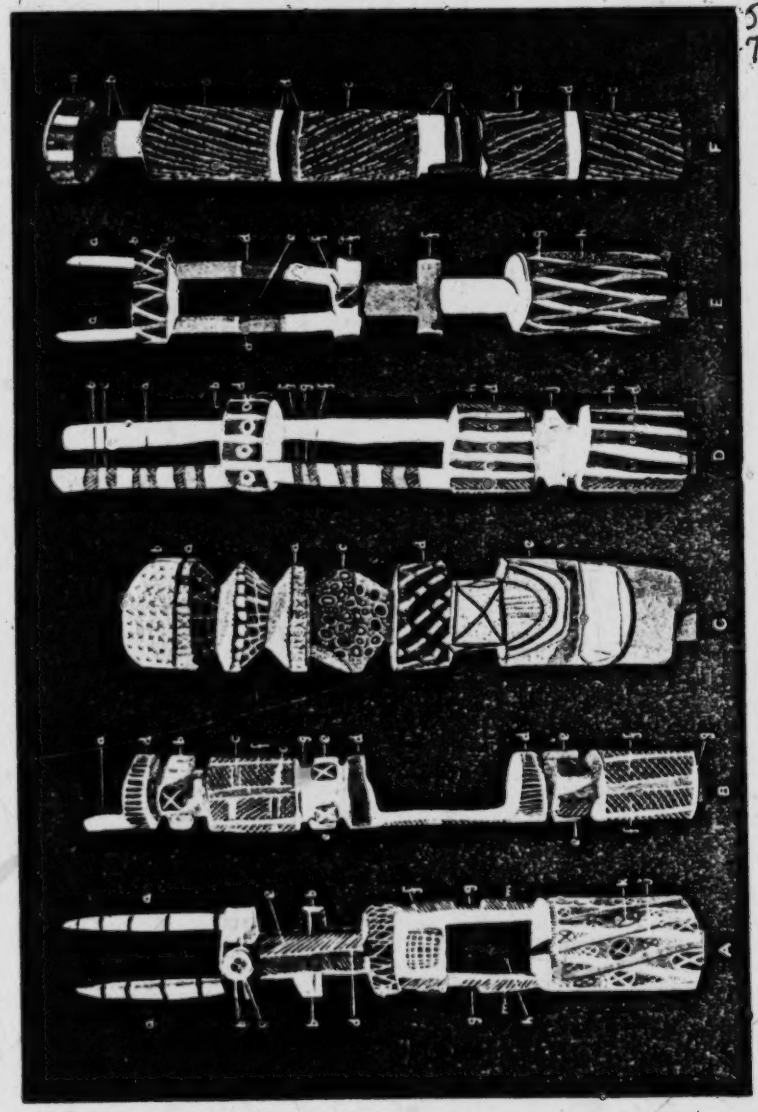

PLATE 37. *Carved and Painted Burial Poles*

[p. 120 E]

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

301 bordered with red. Each of the intervening spaces is again sub-divided into two
531 squares at the centre (and a "half-square" at the sides) by three vertical, white lines bordered with red. The squares and "half-squares" are shaded diagonally with from four to six lines passing downwards and away from the central line in the topmost group, and upwards and away from the centre in the two lower groups of squares. The combined effect resembles the windmill or "wanningi" pattern [171] common throughout Australia. The shading is all in white on one side, but red and white in alternate squares on the opposite side.

301 In another type of this arm decoration, which is also made of bark, the upper
322 united portion is shorter than in the previous case (*vide* Plate VII, Figs. 1 and 3). The top edge is concave and only one oblong window is cut beneath it. The sides have been united by hem-stitching and by the insertion of a few wooden pins which answer the same purpose as rivets. The edges are thickly plastered with beeswax. As in the previous case, the stitches (and the plaster also) are continued only along one side of the loop. A fairly stout rod of wood projects vertically from either end of the top concave edge. Shorter rods project laterally from either top corner of the loop. To the end of each of these rods a plume of [237 white is attached with beeswax. Cockatoo feathers have been chosen and they are 531] fastened by their distal ends so that the fluffy portions are exposed. A number of twisted strands of fur and vegetable fibre pass from the extremity of one horizontal rod diagonally upwards to the base of the vertical rod above, along it to the top, thence horizontally across to the top of the other vertical rod, whence it is continued the same way down the other side to the extremity of the opposite horizontal rod. Beeswax retains these strands in position at the rod-tops, while more strands, wound horizontally from the base of one vertical rod to the other, and also round the base of each, make the former strands secure there. The painted design in this 301 case consists of one large cruciform figure on either side of the looped portion, the 531 arms being modified at the base in a manner suggestive of a snake design. One arm of the cross is white, the other yellow, both being bordered with red. The intervening spaces are shaded red and yellow, the constituent lines being parallel and straight up-and-down in the upper segment and crossed in the lower.

532 *Corrobboree-mask.*—An interesting object is what I take to be a corrobboree-mask (*vide* Plate XV, Fig. 5). As I did not see it in use and did not receive the specimen until it was too late to make inquiries, I cannot, with certainty, describe it as such. The object represents an oval structure, 15 centimetres long and 8 wide, which encloses two connected circular rims resembling a solid pair of spectacles. The internal framework is made of split cane, bound together with vegetable strands. The oval portion is covered with human hair string, wound around it and knotted along the outer edge after the modern "button-hole-stitch" fashion. The rims are broad and covered with beeswax. A circle of the red beans of *Abrus precatorius*, embedded in the wax, surrounds the "eye-holes" on the front side. At one of the lateral extremities, a band of five human hair strings emerges from a cylindrical mass of beeswax and is surrounded, at 6 centimetres distance,

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

by a similar mass, whence two strings only continue for 40 odd centimetres. The whole length of the band, therefore, amounts to approximately 50 centimetres. Its object is, no doubt, to fasten the mask in position over the face during corroboree ceremonies.

Domestic Utensils.

Food carriers.—The most common form of "mika" or carrier for food and other articles is one made of a single piece of bark of the "stringy bark" eucalypt (*vide* Plate VIII, Figs. 3, 4, 5, and 6). An oblong piece of such bark, say 1 metre long by 40 centimetres broad, is freshly cut and folded transversely at its centre. The edges on either side are pared down, then laid flat, one over the other, and sewn or laced together with plain "run-on" stitches, 2 centimetres apart. A row of slanting and overlapping stitches often skirts the open edge at a short distance down; occasionally, too, part of the edge is cross-hemstitched and plastered with beeswax. The object of this procedure is to prevent the bark from tearing by virtue of its fibrous structure. The open mouth of the carrier is nearly circular or oval; in the latter case the long axis of the oval runs at right angles to the base-edge of the implement. These carriers are of various sizes; the largest that came under observation measured 63 centimetres in height and 43 in width at the base. Ordinarily they are unpainted, but on special occasions elaborate designs, consisting of circles, oblong and other figures, with cross-hatched shading, are drawn on the outer surface in red, yellow, white, and black. The designs are best studied by reference to the reproductions (*vide* Plate VIII, Figs. 5 and 6). Occasionally tassel-shaped appendages are noticed at one of the convex outer surfaces of the mouth of the carrier. These consist of a flattish, egg-shaped mass of beeswax (studded on the surface with the red beans of *Abrus praccatorius*), which is suspended by two twisted fur strings (*vide* Plate VIII, Fig. 6).

Water carriers.—Water is taken to camp from a soakage or spring in simple structures made out of the bark of the paper-bark tree (*Melaleuca sp.*). An oblong piece of this bark is bent upon itself longitudinally, both its ends folded several times and kept together by binding with cane or by spiking with short pointed wooden pegs (*vide* Plate VIII, Figs. 1 and 2).

Drinking vessels.—Several natural objects are used for drinking vessels. Among the most common are the discarded tests of mollusca. The species *Melo-diadema* and *Fusus pricei* were found in use at several native wells (*vide* Plate XIV, Figs. 1 and 2).

But when no such shells are available a piece of bark is torn or cut from a tree (usually from a *Melaleuca*) and folded so as to form a water-tight cup (*vide* Plate XIV, Figs. 3 and 4). This piece of bark, which measures about 30 centimetres by 20, is folded longitudinally at about its middle (*vide* Fig. 3, D). Both ends are then bent upon themselves at right angles to this plane and at about one quarter the whole length from either end. The overturned ends and the inner

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

four skirting the north-eastern edge and only one standing on the opposite side, near to the south-eastern end. Before I exhumed the skeleton, the natives informed me that a male infant had been buried there. I am inclined to believe that this information was gathered from the arrangement of the posts and their markings, rather than that they recollected the identity of the child. The grave had apparently stood for some years, for upon digging down to the skeleton, several fair-sized roots of trees, that had grown subsequently, had to be cut through. At a depth of half a metre a layer of decayed pieces of timber, longitudinally laid, was found; under this rested the skeleton. It was, indeed, that of an infant, not many months old. Several men of the local tribe gave me voluntary assistance in the exhumation of the skeleton, and did not in the least object to handle the bones and carry them for me.

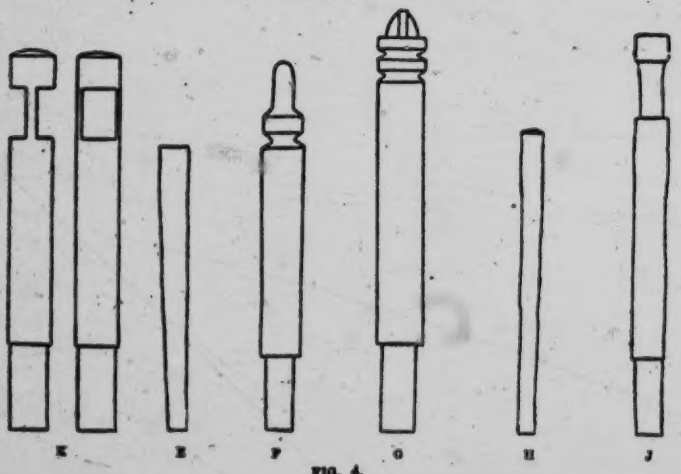

FIG. 4.

The ornamental posts surrounding the little central mound are all of wood, namely the trunks of the heavy iron wood and of a lighter timber (perhaps that of the corkscrew palm or *Pandanus*). They are circular in section and of various diameters and heights. The top ends of the three largest posts are carved in the manner described below. All of them still showed traces of having been painted with ochres in a most elaborate manner. The designs were, however, incomplete, so that I had them freshened up by the natives, who willingly consented to do so and exercised the greatest care to apply the colours in precisely the same positions as they originally occupied. The four posts along the north-eastern edge of the mound stood practically in a straight line, while the remaining one was at the head end of the opposite side. No two of them are alike either in size, method of carving, or colour ornamentation. It is safe to assume that each post has its significance, since the natives could decide the age and sex (and possibly many

5: Basedow D-5 (1911)1913 O120 Tiwi O120

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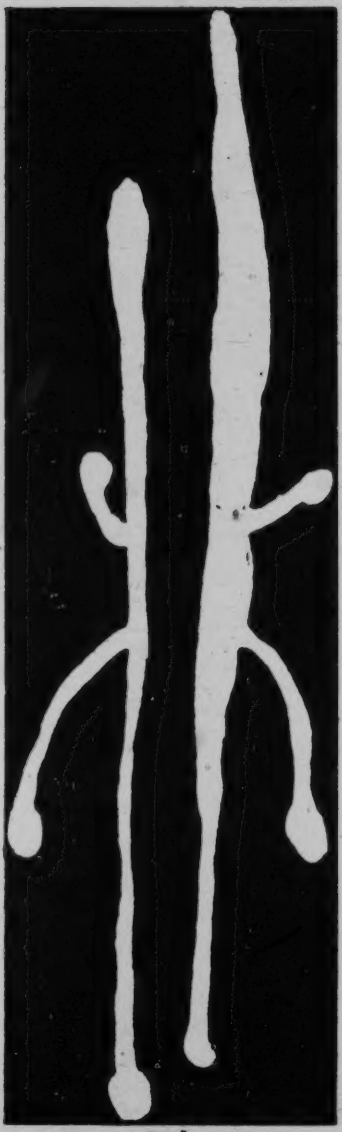

FIG. 5.

things more) of the interred and could reproduce the designs, upon request, with so marked a degree of precision and certainty.

The post that stood alone on the south-western side is no doubt of particular importance (*vide* Plate XIV, Fig. 5b). It stood 123 centimetres above the surface and 11 centimetres in the ground. The circumference at the top, which is flat, is 42 centimetres and the post tapers very slightly downwards (*vide* Fig. 4, E). The post shows no signs of any carving. Its surface is, however, charred, and two simple, but effective, if not grotesque, designs in white pipe-clay have been drawn upon it (*vide* Fig. 5). These, without doubt, are in representation of two crocodiles or lizards, in profile, with their dorsal surfaces opposed but not in contact. I take it that these designs, and consequently this post, represent the family crest of the deceased.

The post at the south-eastern corner (the head end) stood 140 centimetres above and 37 centimetres below the level of the ground, the latter length having been reduced in thickness by about 3 centimetres all round (*vide* Plate XIV, Fig. 5a). The top surface is practically flat. For a distance of 22 centimetres down, the wood has been cut away to a depth of from 3 to 4 centimetres all round (*vide* Fig. 4, F). At that distance it slopes outwards through 3 centimetres of vertical measurement to a collar 7 centimetres in width; it being the same diameter as the main pillar. Below the collar, material has again been cut away circumferentially in a V-shaped fashion; the intervening vertical space between the slopes of this notch measuring but

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

1 centimetre. From this furrow downwards the post has a uniform circumference of 54 centimetres. The colour-ornamentation (*vide* Plate XVII, Fig. 1) is briefly as follows: the portion of post reduced in thickness at the top is yellow for a quarter of its length and red for the remainder. The collar is divided into nine squares, yellow in outline and on a red background. Yellow lines, drawn from corner to corner, intersect at the middle of each square. Below this, the post is divided by five vertical bands. The one that faced the grave is waved: it is drawn in yellow ochre bordered with red. Upon the side diametrically opposite (*i.e.* the side seen on approaching the grave) are two vertical bands of yellow, about 15 centimetres apart. The spaces on either side of them are again subdivided by two slightly curved vertical bands of white, bordered with yellow. Occupying each of the three longitudinal spaces between these white bands are one elongate-oval figure in the centre and one-half such figure at the top and bottom of each respectively. Connected with the top and bottom ends of these figures are singly, doubly or multiply bent processes; the groups being separated from one another by horizontally laid shields. It is clear that these designs are intended to represent human figures in various artistically modified forms. Strange transformations of the limbs into snakes are visible on the left; while similar forms stand alone in the bottom corner of either side.

Such transformations are not infrequently met in primitive art, and from such latitude and privileges on the part of the artist there is no doubt all modern ornamental and emblematical designs have originated. The figures are drawn in red, bordered and shaded with yellow bars and crosses. The central, lowest figure is shaded in imitation of the zamia palm leaf, similar to the body ornamentation described above. All the spaces between the limb-like processes are filled in with bunched circlets or simple and criss-cross shading. The last-named method is also found among the designs of mainland natives.[1]

Next to this head-post, along the north-western edge of the mound, at a distance of about 65 centimetres from centre to centre of post, stands the largest, heaviest, and most elaborately decorated post (*vide* Plate XIV, Fig. 5c). Its height above ground was 160 centimetres; its total length is 203 centimetres. The circumference is from 62 to 64 centimetres. For a distance of about 12 centimetres from the top, material has been cut away at two sides diametrically opposite, to a depth of from 4 to 5 centimetres, but at the points of emergence of an axis at right angles to this diameter, a vertical strip of timber has been left intact; the top is rounded off in the direction of this axis, which, moreover, ran parallel to the long axis of the mound (*vide* Fig. 4, G). Beneath this headpiece, two such notches, as described of the last-mentioned post, have been cut; the width of the collars so formed and the furrows, respectively, being each from 4 to 5 centimetres. The thickness of the part that stood in the ground has been reduced by from 1½ to 2 centimetres all

[1] *Vide* for example H. Basedow: *Archiv f. Anthrop.*, vol. vii, parts 2 and 3, 1908, p. 219 (Fig.).

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

532 764 round. The ochre ornamentation is in three colours: white, yellow, and red. The design is quite symmetrical as regards the disposition of its constitutent parts (*vide* Plate XVIII, Fig. 1). In the centre of the post, on the side away from the grave, stands a figure resembling a St. Andrew's Cross, the arm on the left being yellow, bordered with red, that on the right, white, bordered with yellow. On either side of this figure, and at equal distances from it, are vertical bands of white bordered with yellow; in between are various elongate shield-shaped figures, symmetrically placed and enclosing circles or bars. All the remaining spaces are filled in with cross-hatched shading and circlets in the three specified colours. Between the two upper arms of the cross stands a red T-shaped figure, resembling the emu-track of the mainland tribes, but that it is intended to represent such is doubtful, since the emu (*Dromaeius novae hollandiae*) was not observed on either of the islands.

The next post[1] stood 50 centimetres further north-west (*vide* Plate XIV, Fig. 5d). It is the smallest and made of light wood. Its length above ground was 120 centimetres, and the total original length was about 145 centimetres. The last-named measurement could not be taken with accuracy because a dry rot had set in and destroyed part of the timber. The circumference is from 29 centimetres at the top to 26 at the level of the ground. The top surface is rounded off but otherwise the structure is plain (*vide* Fig. 4, H). The colouring (*vide* Plate XVIII, Fig. 2) is as follows: top surface yellow; underneath, for a depth of 10 to 13 centimetres, the post is red, then follow thin alternate horizontal bands of yellow, white and yellow. Below, the surface is subdivided into a number of trapezoid and triangular spaces by two crosses resembling that of the post previously described, the one in white, the other in yellow. Of the intervening spaces, alternate fields are filled in with circlets of red, surrounded by yellow, and arranged in horizontal rows of from one to three, which are separated by horizontal bars of red. The other fields are painted red and are shaded with transverse bands of yellow.

Lastly, the post standing at the foot end of the grave, that is at the north-western corner, was 40 centimetres from the last described. Its total length is 193 centimetres and it stood 156 centimetres above the ground (*vide* Plate XIV, Fig. 5e). The circumference varies from 45 centimetres at the top to 39 centimetres at the ground-level. The top surface is rounded. At a distance of 10 centimetres from the crest, the wood has been cut away circumferentially for a depth of 2 centimetres and a vertical distance of 28 centimetres (*vide* Fig 4, J). From this level to that of the old ground-line the post is plain, but, below the ground-

[1] The posts surrounding the other grave, mentioned in the footnote on p. 314, were apparently of a similar nature. Bush fires had seriously damaged them. One, however, was cut through at a distance of 15 centimetres from the top, leaving only two narrow strips of timber on either side to support the headpiece thus formed. Whether or not a sexual designation was hereby intended I could not definitely ascertain, but presume so. The "spike-like horns at the side" referred to by Mr. Gee (p. 314 above) must be regarded as the remnants of a post of similar type to this whose crown has been destroyed by fire (*vide* Fig. 4, K).

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

level, further material has been cut away to reduce its thickness by about 1 centimetre all round. The top portion, which has the appearance of a knob, has been daubed with red ochre; the sunken portion, immediately beneath, is white (*vide* Plate XVII, Fig. 2). The lower surface of the post bears five vertical bands, three being of white pipe-clay and two of yellow ochre. Two of the former have a border of red, the third one of yellow; and both of the latter (yellow) are bordered with white. Three of the intervening spaces are shaded with inclined lines of white, the remaining two are each filled with a vertical row of white cricoid figures. The original surface upon which the pattern was drawn is charred.

Having persuaded the natives to repaint the designs on the tomb-posts, in places where they were defective or missing, they set about the work with enthusiasm and did not rest until they had repainted the whole of the surfaces. To accomplish this they leaned the posts against trees and divided themselves into small groups of two to four, each of which undertook part of the work (*vide* Plate XVI, Figs. 1 and 2). Youths were sent to the main camp, whence they soon after returned with lumps of red and yellow ochre and white pipe-clay (*vide* Plate XV, Fig. 2). From these they broke off small pieces and crushed them by hand in the strong concave shells of the bivalve mollusc *Cyrena essingtonensis*.[1] To this crumbled pigment sufficient water was added to make a thick paint, more water being added from time to time as required. One might look upon these shells containing the mixed paint as representing primitive palettes (*vide* Plate XV, Fig. 1). The paint is applied to the surface by means of crudely made, yet effective, brushes. Short pieces of the creeping calamus are cut with the sharp edge of a shell and one or both of their ends chewed until all the fibres have become separated (*vide* Plate XV, Fig. 3); much in the same way as the flower-stalks of the fan-palm are chewed when feeding on honey (*vide* p. 300). Both of these small artists' requisites are highly interesting inasmuch as they show us a decidedly primitive, yet to the present day practically unaltered stage in the evolution of art.

It is evident that the posts have been cut and carved with a sharp bladed instrument, in all probability a tomahawk. Captain Flinders[2] as far back as 1803 noticed that the natives on the north coast (Caledon Bay) were familiar with the use of iron instruments and that they tried to steal his axes. He, therefore, suspected that "they had been previously visited by people possessing iron instruments." Later, he was himself able to confirm this supposition when he discovered, near to Cape Wilberforce, a fleet of proas from Macassar, the crew of which were in the habit of visiting the north coast of Australia to collect trepang, which they took to Timor and sold to the Chinese.[2]

[1] We have before us an interesting analogy, when we recollect that in our own country the shells of fresh-water mussels were, in former days, much used and are still used as a receptacle for mixing water-colours; whence also the name *Unio pictorum*.

[2] *A Voyage to Terra Australis*, London, 1814, vol. ii, pp. 213 and 228–231.

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

171 177 412 When Captain King[1] dropped anchor in Apsley Strait in 1818, and came into contact with natives near Luxmore Head on Melville Island, he noticed that "they repeatedly asked for axes by imitating the action of chopping."

171 764 532 Ethnologically these tomb-posts are of the greatest importance. With the exception of the records left by Jukes and MacGillivray, we know of nothing of the kind existing nowadays on the mainland. That, however, the inhabitants of some of the Torres Strait islands adopt methods of preserving the memory of their dead by means of painted and decorated structures of a different type is an established fact. The Continental Australian certainly, also, has methods of his own to mark a place of burial, but in a decidedly more transitory and less laborious way. The latter leaves already existing belongings of the deceased upon the grave; the islander, in addition, surrounds the spot with specially prepared posts such as have been described herein. Apart from the carvings, the painted designs, alone, are quite superior to anything existing on the mainland. The marked symmetry of the individual patterns and their diversity, when compared with one another, can hardly find a parallel on the mainland. We might look upon these island productions as representing interesting and independent transition stages between the primitive art of the Continental Australian, on the one hand, and the more perfected types of equatorial island tribes to the north of Australia, on the other.

APPENDIX.

NATIVE OCHRE DRAWINGS ON BARK FROM MELVILLE ISLAND, NORTHERN TERRITORY OF AUSTRALIA.

531 While visiting Bathurst Island in 1911, I also entered several of the inlets of Melville Island from Apsley Strait. At one point, not far from the southern entrance to the Strait, where some aborigines were living in huts near to Cooper's Buffalo-Shooters Camp, I found the drawings here described. They were upon sheets of bark of the Woollybutt (*Eucalyptus miniata*), used for building their shelters and huts. All drawings are in pipe-clay and red ochre; these materials having been smeared or squirted on to the bark in the form of a thin paste or in aqueous suspension. Typical among the drawings of the aboriginals on the mainland are the negative imprints of hands produced by holding the palm of the hand flat against the surface and squirting a mouthful of pipe-clay or ochre, suspended in water, against the back of the hand and around it. The surrounding surface is thus coloured so that, when the hand is removed, its outline stands out conspicuously by the absence of colour.[2]

[1] *Survey of the Intertropical Coasts of Australia*, 1837, vol. i, pp. 111 and 121.

[2] *Vide Trans. Roy. Soc. S. Australia*, 1907, vol. xxxi, p. 56, Plate XII. Among other references note E. Giles, *Australia Twice Traversed*, 1889, vol. i, p. 78. "The drawing is done

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

Notes on the

The first plate reproduced contains a group composed of five imprints of the left hand of a native (Plate XIX, Fig. 1). The fingers are wide apart; the wrists of the two lowest hands seem very narrow in proportion, but that is due to the fact that they did not lie in close contact with the surface when the pigment was squirted against it.

In the lower corner on the right of the reproduction stands a single-masted sailing craft, intended to represent a small European pearling or fishing-boat. The former class of boats have long been in the habit of passing through Apsley Strait on account of the shelter afforded and the chances of procuring fresh water close to the shores of either island.

Plate XIX, Fig. 2, is the lower continuation of the proceeding. The sailing craft just described is noticed on the right. Below it is the picture of a frog. Special features of this design are firstly the two circular lateral prominences on the head representing the large eyes and, secondly, the inaccuracy in regard to the number of toes. The smear on the left hind leg, resembling a caudal appendage, is accidental.

The fourth design (Plate XX) is that of a double-masted pearling-lugger[1] in full sail. The proportion and neatness of execution of these designs of sailing crafts are excellent indeed. The hulk and sails of the latter figure are drawn in white pipe-clay and its masts in red ochre.

DESCRIPTION OF PLATES.

Plate VII.

Figs. 1 and 3. Front and side view of arm decoration, made of bark, coloured with ochre and ornamented with fur strings and cockatoo feathers. ¼ natural size.

Figs. 2 and 4. Front and side view of arm decoration, made of bark, coloured with ochre and ornamented with pointed sticks. ¼ natural size.

Plate VIII.

Figs. 1 and 2. Water-carriers, made of paper-bark (*Melaleuca*). ¼ natural size.

Figs. 3, 4, 5 and 6. Food-carriers, made of bark; Figs. 5 and 6 with ochre drawings. ¼ natural size.

Plate IX.

Figs. 1, 2, 3 and 4. Throwing-sticks and clubs. ¼ natural size.

Fig. 5. A collection of spears from Bathurst Island. $\frac{1}{12}$ natural size.

by filling the mouth with charcoal powder if the device is to be black, if red with red ochre powder, damping the wall where the mark is to be left, and placing the palm of the hand against it, with fingers stretched out; the charcoal or ochre powder is then blown against the back of the hand; when it is withdrawn, it leaves the space occupied by the hand and fingers clean while the surrounding portions of the wall are all black or red, as the case may be." (Central Australian Natives.)

[1] *Vide* figure in *Report Government Geologist and Staff*, 1906, Adelaide, By authority, p. 14.

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

PLATE X.

501 Fig. 1. "Fish-tail" bark canoes, Apsley Strait.
Fig. 2. "Fish-tail" bark canoes and "dug-out" canoe in the distance, Apsley Strait. Melville Island in the background.

PLATE XI.

Figs. 1 and 2. Bow and stern of "fish-tail" bark canoe. $\frac{1}{10}$ natural size.
Figs. 3 and 4. Balers made out of the melon shell. Fig. 3 shows the painted decoration of the outer surface; while in Fig. 4 it is seen how the columella of the shell has been removed with a sharp cutting instrument. $\frac{1}{4}$ natural size.

PLATE XII.

314 396 137 Fig. 1. Forest scene on Bathurst Island. From the stringy-barked eucalyptus on the left side of the picture, the bark has been removed for the purpose of making a canoe. Another tree, which has been similarly treated, is seen in the background, near the centre of the picture. In the foreground note a tall specimen of the zamia-palm (*Cycas media*).
501 Fig. 2. Various types of paddles in use on Bathurst Island. About $\frac{1}{16}$ natural size.

PLATE XIII.

764 Figs. 1 and 2. Distant and near view of a native grave, surrounded by five carved and painted posts, Bathurst Island. Note the cleared space and the position of grave, viz.: at the junction between open woodland and thicket. A tall Bathurst Islander in seen in Fig. 2.

PLATE XIV.

415 Fig. 1. A melon-shell (*Melo diadema*) used as a drinking vessel. $\frac{1}{4}$ natural size.
Fig. 2. A *Pusus priesi* used as a drinking vessel. $\frac{1}{4}$ natural size.
Figs. 3 and 4. Drinking cups made out of folded sheets of paper-bark (*Melaleuca*). $\frac{1}{4}$ natural size.
532 764 Figs. 5a, 5b, 5c, 5d, 5e. Painted and carved posts of native grave shown in previous plate. $\frac{1}{4}$ natural size.

PLATE XV.

415 Fig. 1. A series of four shells of the *Cyrena essingtonensis* which have been used for holding red, white and yellow earth-pigments to mix with water as required. $\frac{1}{4}$ natural size.
317 386 Fig. 2. Lumps of yellow ochre (on the left), white pipe-clay (in the centre), and red ochre (on the right), used in the decoration of the grave posts shown in previous plate. $\frac{1}{4}$ natural size.
413 Fig. 3. Primitive paint brushes made by macerating the ends of short pieces of the shoots of the climbing palm (*Calamus Australis*). $\frac{1}{4}$ natural size.
301 Figs. 4 and 6. Special corrobboree arm-rings. $\frac{1}{4}$ natural size.
532 Fig. 5. A corrobboree mask (*l*). $\frac{1}{4}$ natural size.

PLATE XVI.

291 532 764 Figs. 1 and 2. Bathurst Island natives painting grave-posts. Note the cosmetic body-scars in imitation of the leaf of the zamia palm (*Cycas media*).

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

PLATE XVII.

Fig. 1. Coloured ornament of grave-post No. 5a (Plate VIII) shown in plan; modified forms of the human figure are embodied. 532 764

Fig. 2. Coloured ornament of grave-post No. 5c (Plate VIII) shown in plan.

PLATE XVIII.

Fig. 1. Coloured ornament of grave-post No. 5c (Plate VIII) shown in plan. 532

Fig. 2. Coloured ornament of grave-post No. 5d (Plate VIII) shown in plan. 764

PLATE XIX.

Pipe-clay drawings on a sheet of bark of the stringy-barked eucalyptus (*E. tetradonta*), from a native hut on Melville Island. The plate includes negative imprints of hands (Fig. 1), and drawings of a sailing craft (Figs. 1 and 2), and of a frog (Fig. 2). 531 532 ¼ natural size.

PLATE XX.

Pipe-clay drawing of pearling lugger in full sail; bark from a native hut on Melville Island. About ¼ natural size. 532

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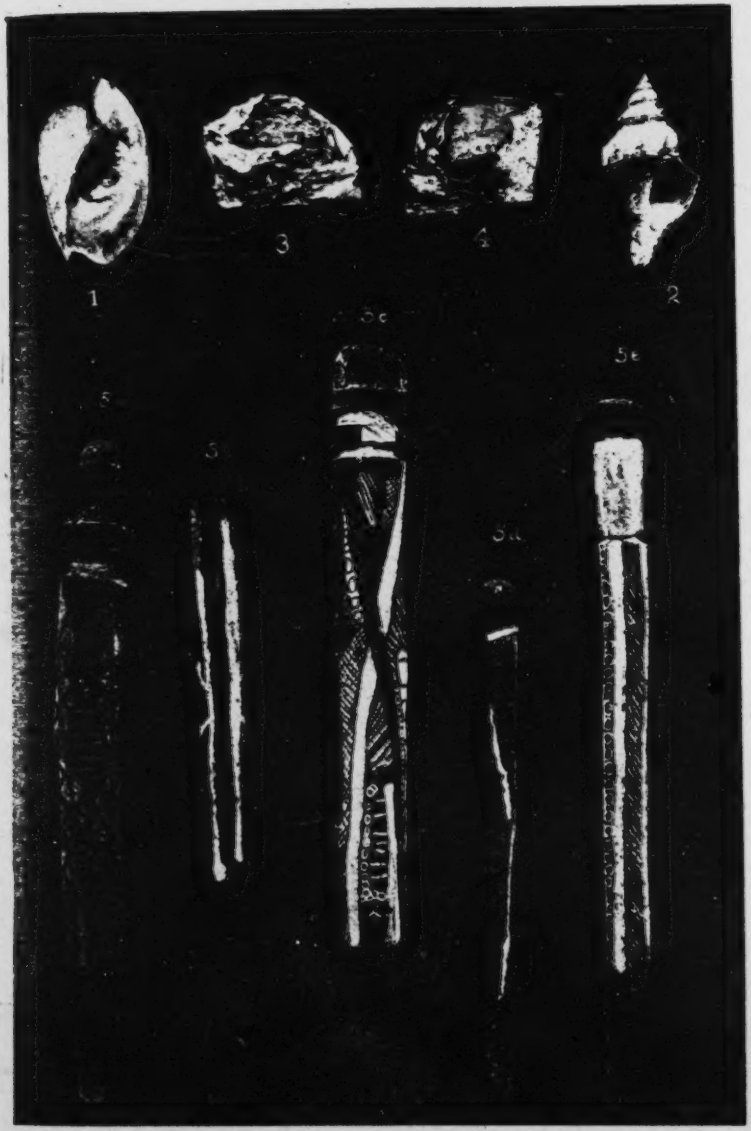

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 8]

[FOR EXPLANATION OF PLATE SEE P. 322 -ANALYST]

5: Basedow D-5 (1911)1913 O120 Tiwi O120

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NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 9]

[FOR EXPLANATION SEE P. 322— ANALYST]

5: Basedow D-5 (1911)1913 O120 Tiwi O120

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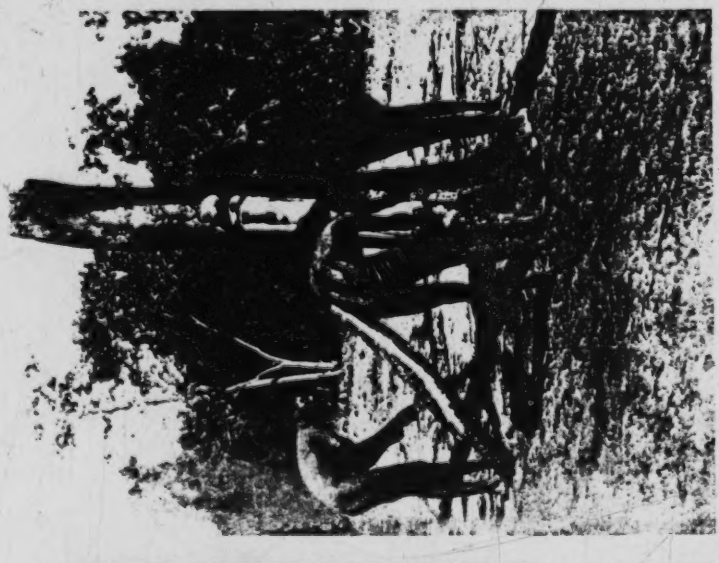

FIG. 2.

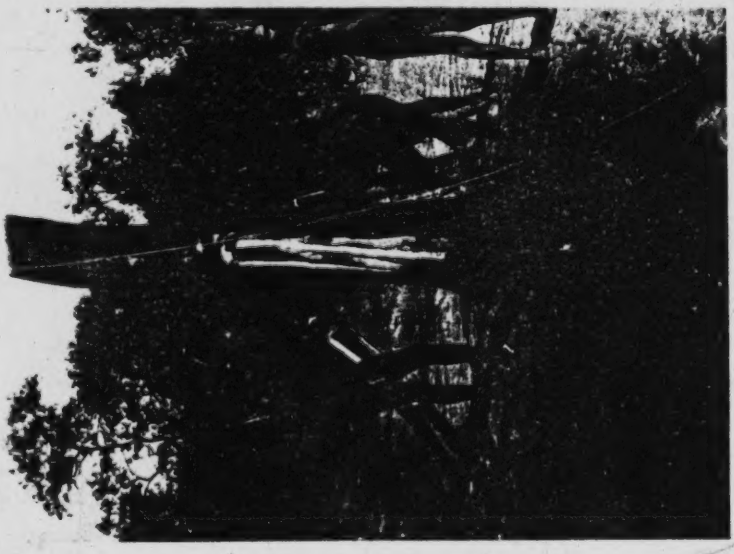

FIG. 1.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 10]

[FOR EXPLANATION SEE P. 322 - ANALYST]

5: Basedow D-5 (1911)1913 O120 Tiwi O120

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FIG. 2. FIG. 1.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

CEND PLATE 113
(FOR EXPLANATION SEE p. 323 - ANALYST)

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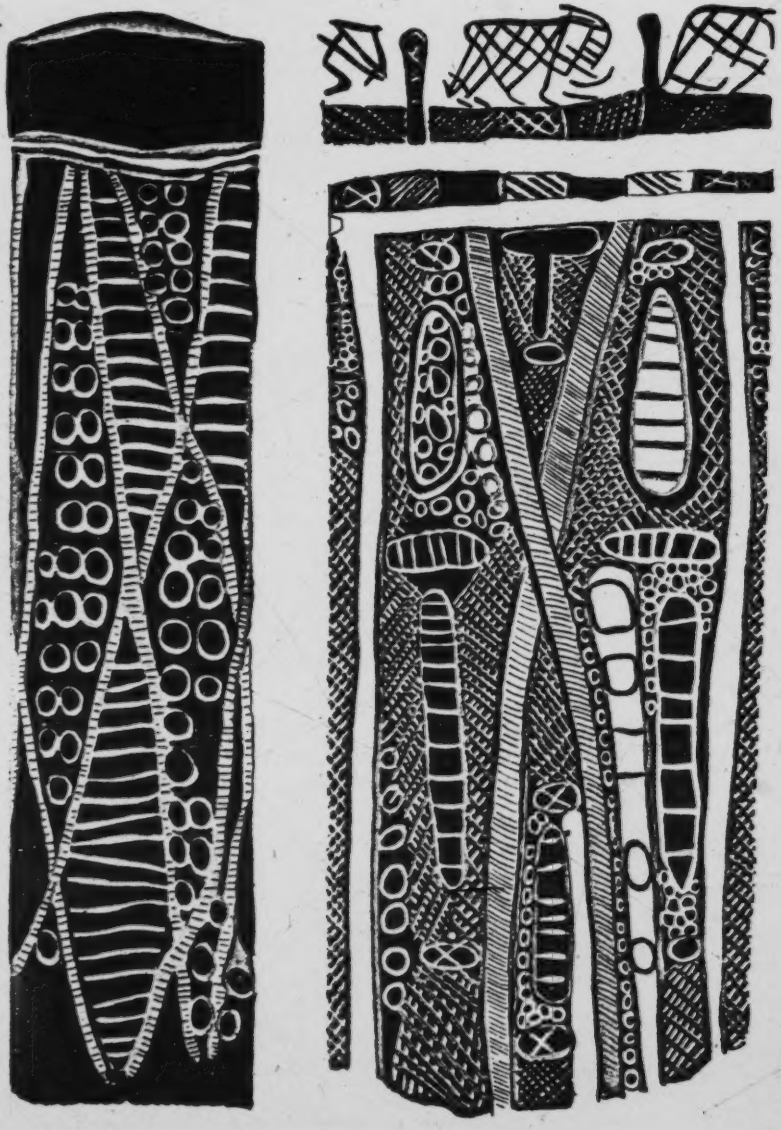

FIG. 2. FIG. 1.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 12]

[FOR EXPLANATION SEE P. 323 — ANALYST]

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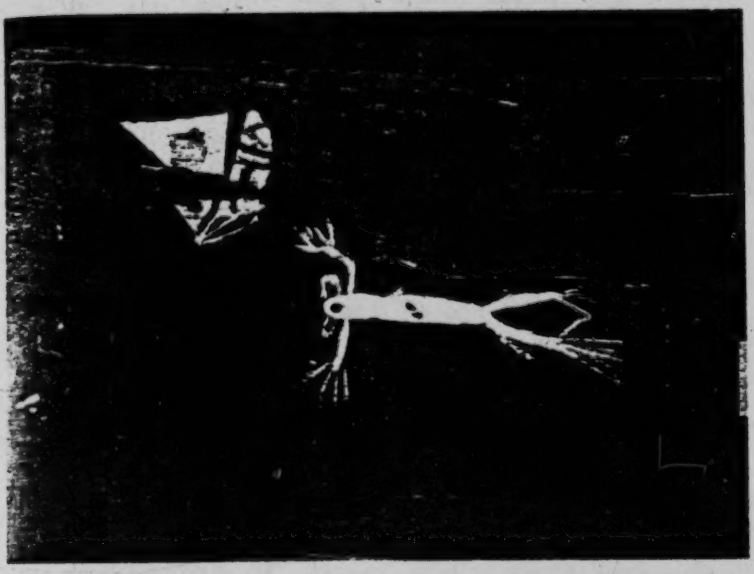

FIG. 2

FIG. 1.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE B]

[FOR EXPLANATION SEE p. 323 — ANALYST]

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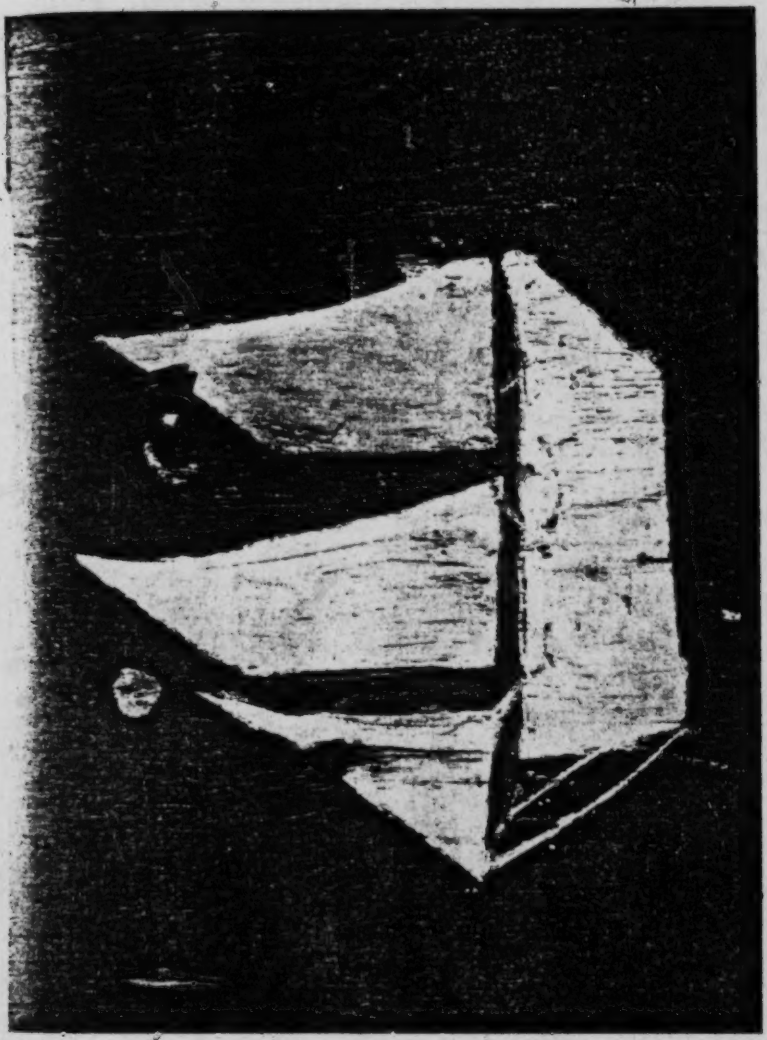

[END PLATE 14]

[FOR EXPLANATION SEE p. 323 – ANALYST]

171 boomerang, is unknown to the islanders. Ceremonial customs,
[411] language, origin, and burial rites all differ from those of the mainland tribes, and constitute an interesting study for anthropologists. They are the only aborigines who erect memorials on
764 the graves of the departed, and, in the forest beside the aerodrome, you may see a typical grave surrounded with queerly-
[323 carved ironwood totem-poles. The poles, some eight feet in height, are carved in varying patterns. They had been painted
532] in highly decorative designs with red, yellow, and white ochre, with black bands of charcoal to give sharp and artistic contrast. Each kindred totem to that of the deceased must place a pole at the grave. Failure to erect a pole is supposed to signify that no sorrow is felt for the death, and punishment will follow. Something unpleasant always *does* happen to those who neglect this duty.

1797 AFTER these necessary digressions, let us return to my visit to the mission station. We followed the fathers over the stile,
[245] up an avenue of palms, and on through the garden, where pineapples and bananas grow, and there are rows of immense and beautifully shady mango-trees. Sturdy, fuzzy-headed
[262] aborigines strode in front (one of them had just come in with a couple of kangaroos for the larder), and the boys trooped along behind us. The quarters of the fathers are very much those of bachelors, perfectly bare, with guns in the corners and a few native weapons and curios hanging on the walls.

Here two luberas brought us morning tea, and here I learnt much of the foregoing matters. The fathers themselves are entertaining men of the world, and their white cricket shirts and khaki slacks gave no indication of their calling. The boys
1797 gathered at the foot of the steps leading up to the quarters, and every now and then black-bearded Father McGrath would
522 banter them in their own language. Like all the native peoples

[p. 15 (B)]